

**Magic, falling structure:  
Interpreting the  
Middlesbrough Collection**

**New Mappings of Europe | 2019**

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## Introduction

This slim publication is one of four produced as part of New Mappings of Europe. A partnership between four art and education institutions, New Mappings of Europe charts and brings to attention stories of migration that make up our cities and inform cultural organisations. Through it, MIMA has aimed to embed overlooked narratives and voices into the public spaces and collections of Middlesbrough. The programme at MIMA, through 2018 and 2019, took the shape of an exhibition highlighting the long histories of migration that have formed our context, and a public programme of discussions and workshops through which diverse people found points of commonality.

This book reflects on four works from the Middlesbrough Collection, the public collection of modern and contemporary art and craft held at MIMA. The pieces were selected and discussed by constituents from Cultural Conversations, a warm and inviting session that takes place in the collection gallery. This weekly gathering provides an opportunity for those learning English, many of whom are new to the area, to learn and practice English by exploring the collection. The interpretations follows close readings of the works

and discussion led by researcher and curator Ashleigh Barice. Drawings by Katie Chappell, known as Katie Draws, share the tone of conversations between the group.

This publication was made possible through a fruitful and thoughtful partnership with Akademie der bildenden Künste, Austria; Moderna galerija MG+MSUM, Slovenia and Museum of Yugoslavia, Serbia and with funding from the European Commission. This cross-European endeavour has formed an important intellectual space for us at a time of political change. MIMA is made up of contributions by a range of constituents and we'd like to thank those who were part of this programme. We are grateful to the team at MIMA and associate artists, facilitators and practitioners who bring our programmes into being. As ever, designer Joanna Deans is key to making this publication and I have had the pleasure of working with researcher and curator Ashleigh Barice as co-editor to make this series of books a reality.

## Cultural Conversations in the Middlesbrough Collection

Constituents lie at the heart of Middlesbrough Institute of Modern Art. The defining factor between constituent and visitor is that the constituent is co-collaborative, moving from a passive to active role. Grounded in collaborative participation, Cultural Conversations supports those learning English. Weekly Thursday morning sessions take place within the Middlesbrough Collection display, an exhibition uncovering new narratives within the collection of modern and contemporary art and craft. For a series of sessions, I joined Assistant Learning Curator Alice Hornby and former school teacher Joan Seargeant to facilitate workshops that focused on the artworks on display. During these sessions we identified the formal aspects of the selected artworks by writing down descriptive words, then organised these words into sentences which were shared amongst the group. This close reading of the works and the resulting conversations developed deeper understandings of the relationships between the Middlesbrough Collection and its constituents.

**Ashleigh Barice is a curator, researcher, and writer based in London.**

Think about  
COLOUR

**SHAPE!**

What does it  
remind you of?

You're  
doing  
really  
well.

Small  
ridges  
Animal  
On the grass  
when it's raining

Grey  
with  
green

Create a sentence using your words

lives in the sea

blue lines  
circle swirl



@KatieDraws

Lubna Chowdhary

**Delicate Antique** valuable  
**Patterned Handmade Cultural**  
**Oval Play-Doh Sharp Vegetable**  
**Toy Bud Sea Fish** Rough



It's like a grey snail that you find in the sea.

It looks like a baby toy!

It looks like a flower.

The blue lines remind me of the sea.



It was  
a natural  
shape ...  
... a vegetable.

like  
It's round  
a fruit

My  
favourite  
colour

Like a  
baby toy

oval  
and  
yellow



It looks  
like a fish

@KatieDraws



## Morgen Hall



Coffee Redish Plat Concave  
Bowl Clay Light Sandy Rough  
Holes Smooth Middlesbrough  
Soft Softness Good Useful Nice

It looks like the base of a pot of coffee.

It is delightful and attractive.

It is very light and has lots of holes.

Heavy and not smooth. It seems like a bowl and its made from clay.

It looks good, soft, and beautiful.

Made from hand.

It is so soft, light, and strong.

Difficult to make.

It looks like a plate and is semi-concave.





Toussaint  
L'Ouverture  
1743 1803

©KatieDraws



**Mother** Christian **Serious**  
**Society** **Woman** **Family**  
**Daughter** **Responsibilities** **Parents**  
**One Future** **Children** **Traditional**

These are members of one family.  
Four of the people are sitting. One lady  
sits on the chair. The two children are  
sitting on the leg of their father.

In my opinion the picture represents  
a young woman carrying the  
problems of society.

In the pictures, I see a woman carrying  
a family: the mother is sitting in a  
chair with her two little daughters.

She looks very strong.

I think this pictures shows how  
powerful the woman is.



Sandy Brown

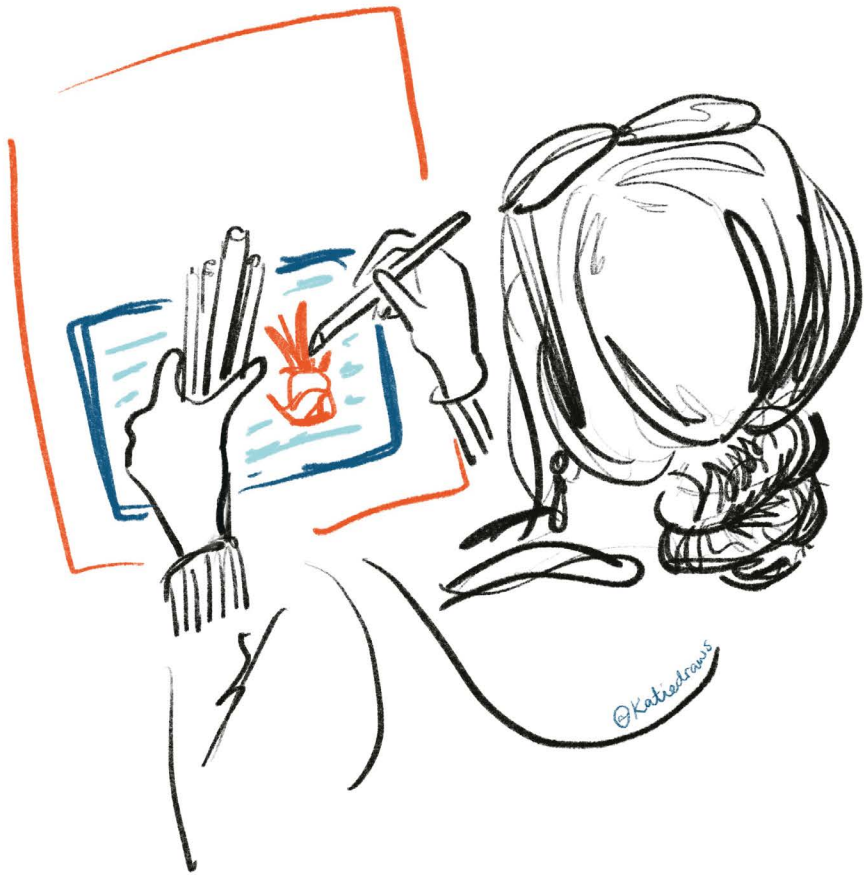


Figures Structure Head  
Hands Middle Falling Magic  
Dancing Play Circular  
Bowl Tall Five

The upper parts of the figures look like statues of heads and hands. They have different colours like black, white, orange. The stand is attached to the circle plate at the base. The four figures are fixed to each other in the middle. This stops the figures from falling down.

It is circular and looks like magic.

It is a circular piece and there are five tall dancing bodies. There are different coloured lines like orange, blue, black, and yellow.



## Artwork credits

### Lubna Chowdhary

Tanzania, 1964  
*Five Pods*, 1996  
Glazed earthenware

### Morgen Hall

United States of America, 1960-2016  
*Summer Tea Set*, 1995  
Glazed earthenware

### Sandy Brown

England, 1946  
*Candelabra*, 1990  
Glazed stoneware

### Sonia Boyce

England, 1962  
*She ain't holding them up she's holding on*, 1986  
Crayon, chalk, pastel, and ink on paper

All works are part of the Middlesbrough Collection at MIMA.



**Contributors:** Ashleigh Barice, Joan Seargeant, Alice Hornby and members of the Cultural Conversations

**Editors:** Ashleigh Barice & Elinor Morgan

**Illustrations:** Katie Chappell

**Photographs:** Image 1 courtesy of Middlesbrough Institute of Modern Art (MIMA), photograph by Jason Hynes for MIMA. Image 2 courtesy of MIMA. Image 3 courtesy Sonia Boyce. All Rights Reserved, DACS 2019. Image 4 courtesy of MIMA, photograph by Jason Hynes for MIMA.

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[www.newmappingsofeurope.si](http://www.newmappingsofeurope.si)

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OUR HERITAGE:  
WHERE THE PAST  
MEETS THE FUTURE



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